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über das byzantinische Theater verfasst (*Ἰστορικὸν δοκίμιον περὶ τοῦ θεάτρου καὶ τῆς μουσικῆς τῶν Βυζαντινῶν*, Venedig, 1879), die indes, wie Krumbacher mit Recht bemerkt, *den Leser nur in dem Glauben an die Dramenlosigkeit der byzantinischen Zeit bestärken kann.*<sup>5</sup>

As to the origin of *geistliche Spiele*, we find the following in Klein, iv, p. 12. Cf. Creizenach, p. 47 f.

"Als die ältesten gottesdienstlichen, von Geistlichen in den Kirchen dialogisch recitirten u. gesungenen Mysteriendramen gelten bis jetzt die vier, nebst noch sechs andern, von Monmerqué für die Gesellschaft der Bibliophilen herausgegebenen Mysterien aus dem 11. Jahrhundert, in lateinischer Sprache: Die Mysterie von den Magiern; vom Betlehemit. Kindermord; von der Auferstehung, und die von der Erscheinung in Emaus."

Further on p. 14 Klein, in speaking of Miracle plays in the strict sense, says:

"Um zwei Jahrhundert mindesten gehen die aus der heiligen Legende entsprossenen *Mirakelspiele* den bekannt frühesten Mysteriendramen voran. Schon das 10. Jahrh. hat uns in dem Wunder- und Bekehrungsspiel der Nonne Hroswitha diese Dramengattung in ihrer vollen Blüthe gezeigt; als eine classische Nachblüthe und als die Schlüsselblumen zugleich des künftigen Mirakelflors. Das nach Hroswitha's Legendendramen nächstälteste Mirakelspiel von der heil. Catharina, das jener, nach England an die Klosterschule von Saint-Alban berufene Godofredus aus der Normandie zu Dunstaple in anglo-normännischer (französischer) Sprache verfasste und daselbst von seinen Schülern aufführen liess, fällt in den Anfang des 12. Jahrh. (1110). . . . Doch war Geoffroy's (Godsfredus) Mirakelspiel von der heil. Catharina keineswegs das erste in England. Vielmehr wurden den Guilelmus Stephens zu folge, welcher ein halbes Jahrh. vor Math. Paris schrieb, schon vor Geoffroy's Mirakel der heil. Catharina dergleichen Spiel aus dem Leben der Heiligen, aber allem Anscheine nach, in lateinischer Sprache dargestellt."<sup>6</sup>

Creizenach has given in Book ii of vol. i, a very interesting and exhaustive description of the origin and development of these plays in France, beginning with the eleventh century. Moreover, Davidson<sup>7</sup> has not only made a very interesting and thorough study of religious plays of all sorts, tracing their his-

<sup>5</sup> Cf. also Morley, *English Writers*, iii, p. 104 f. London, 1895. Creizenach, i, p. 157 f.; ten Brink, p. 247 f.

<sup>6</sup> *Studies in the English Mystery Plays*, by Charles Davidson. Yale University, 1892.

torical development among different peoples, but he has also reprinted three of these plays in part; namely, the *Freising* (Tenth century), *Orléans* (Twelfth century) and *Rouen* (Fourteenth century).<sup>7</sup>

Ten Brink says<sup>8</sup> with regard to the early presentation of miracle plays in England:

"In der zweiten Hälfte des zwölften Jahrhunderts begann man in England Mirakelspiele auch öffentlich vor allem Volk aufzuführen."

Klein, ten Brink and Creizenach all show quite conclusively that these plays, originating in France, were thence transplanted into England, Germany, Spain, and Italy, and that, too, mainly through the medium of the Roman Catholic Church. They are first heard of in Italy, as Prof. Bourne quoting Ebert correctly says, in 1244,<sup>9</sup> in Spain, but only in their oldest and simplest form, in the eleventh century.<sup>10</sup> There are very few remains *des mittelalterlich geistlichen Dramas* in Scandinavian literature. Nevertheless says Creizenach (p. 350),

"hat sich ein schwedisches Marienmirakel erhalten; die Handschrift wird in die zweite Hälfte des 14. Jahrhunderts gesetzt."

"Unter den slavischen Völkern sind die Czechen die einzigen, bei denen sich geistliche Spiele aus dem Mittelalter erhalten haben" (cf. p. 351 f.).

We thus see that the "interesting question" of the independent development of the miracle plays among different peoples has long since become a subject of consideration for historians of dramatic literature, and of these latter both Klein and Creizenach are of the opinion that these plays had their origin on French soil and spread thence principally through religious influence over all civilized Europe (cf. Creizenach, pp. 356-361).

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#### GERMAN w- INTO FRENCH gw-

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The fact is generally acknowledged

<sup>7</sup> Cf. Davidson, p. 247.

<sup>8</sup> P. 247.

<sup>9</sup> Creizenach, p. 300.

<sup>10</sup> Creiz., p. 346.

that phonetic changes are due for the most part to imperfect imitation on the part of a speaker when he attempts to enunciate a new sound. The development treated in the accompanying note is an illustration of this principle. It is well known that since the French speech-system possessed no element corresponding to the German *w*, the effort was successfully made to approximate the bilabial nature of the sound by prefixing to the latter a *g*. Hence WAD>, *gué*, WËRRA> *guerre*, WARNJAN>*guarnir*, etc. This statement is undoubtedly correct. The question may arise, however: Why should *g* have been chosen in preference to other consonants (notably the labials) which, when placed before the *w* would have served equally well to facilitate its pronunciation? I have not found this query asked or answered in any of the bibliography at my disposal, and, in lieu of the lack of information on the point, I offer the following suggestion, the simplicity of which forms its chief claim to consideration.

The combination of an initial consonant followed by a half-vocalic *u* existed in French before the importation into the latter language of any German words. This combination derived from Latin *qu-*, as in *quant*, *qualité*, *quel*, etc. Such words as these were doubtless in the minds of the French speakers at the time of the introduction of the German *w*, and in choosing a consonant to add to the latter, a *g* was naturally the first to occur to the Gauls, because not only would this *g* avail in preserving the German *w*, but a still stronger reason, perhaps, for selecting *g* was furnished by the fact that *gu-* formed a voiced combination corresponding to the voiceless *qu-* and thus satisfied the well-known phonetic tendency in language that gives us corresponding voiced and voiceless combinations.

Another phonetic reason that influenced the selection of *gu* by the side of this *qu* may have been the following: The French of to-day are unable to reproduce the bilabial *w* which English-speaking people use; they replace this *w* by a half-vocalic *u*, very noticeable in words borrowed from the English; as, *tramway*, which in the Parisian pronunciation, is generally modified to *tramoué*. The same difficulty in imitation may have been encount-

ered at the time of the adoption of the German *w*. The *u* of Latin *qu-* was doubtless given a half-vocalic value in Gaul; consequently Gauls were predisposed to hear the German *w* as half-consonantal. In the endeavor to fix this sound by placing before it a consonant, a *g* may have been suggested, not only from analogy to *qu-*, but because for the formation of the *u* the back portion of the tongue was raised very near the section of the palate where a *g* was formed, and only a little further approach toward this section sufficed to produce the *g*.

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### RAPHAEL'S POESY AND POESY IN FAUST.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Since the publication of my article on *Raphael's Poesy and Poesy in Faust* in your February issue, I have received some lines from Dr. A. Fresenius of the *Goethe Archiv* in Weimar that may interest your readers. In the first place, he communicates to me the following note from Dr. C. Ruland, director of the Goethe-National-Museum:

Goethe besass von Raphael's *Poesie*

- (1) eine kleine leidlich unbedeutende Copie in Öl, die im Urbino-Zimmer hängt;
- (2) eine sehr schöne grosse Zeichnung des Kopfes allein von W. Tischbein (liegt in den Mappen der Sammlung der Handzeichnungen).

In the second place, he calls attention to the frequent mention of Raphael's *Poesy* by Goethe's friend and collaborator, Heinrich Meyer in the *Propylæen*.<sup>1</sup>

While this information further specifies and corroborates my assumption of Goethe's thorough familiarity with Raphael's *Poesy*, it tends to show, at the same time, that the use I suppose him to have made of it was thoroughly original.

In conclusion, permit me to avail myself of this chance to correct a misprint which has crept into my article. Col. 112, l. 20, read *Schroeer* instead of 'Schroeder.'

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<sup>1</sup> Bd. i, Stück 1, pp. 110, 111, 112; Stück 2, pp. 113, 136, 148.